Commercial Advertiser.

ESTABLISHED JULY 2, 1856.

PAGES 9 to 16 | HONOLULU, HAWAII TERRITORY, SATURDAY, OCTOBER 26, 1901. | PAGES 9 to 16.

LIFE UNDER AN ARCHING ROUND TOP

Working Days and Nights of the Actors.

EARLY MORNING IN EXERCISES

How Every Feat is Built Up by Constant Striving—Make Up and Performance.

LIFE under a circus tent, wherever it may be passed, is so full of event that the smallest things lose their perspective and what seems infinitesimal grows to proportions which overshadow the greater events. In all things of existence there is an element of strangeness, yet these elements are so drawn into the daily round of these performers that they lose much of their unlikeliness. What with practice in the early morning, bruises which must be borne without comment, and criticism in an amount which would drive the ordinarily-nerved individual out of any profession, the rider or tumbler gives much more of his life to his business than any other entertainer.

The daily round of existence for the worker for the amusement of the people, who strives beneath canvas, begins when the east begins to crimson with the dawn. In fact during the short stay of the circus now in the city there have been mornings that the performers who the evening before rode or turned before the crowded or half filled seats, were in the tents when there was not enough light to show them the curves of the ring, who were waiting for a chance to begin the practice work which is necessary to give them the finish needed before they may hope to gain appreciation from the people in the benches.

This is an element which does not enter into the daily life of the worker in the colder climates of the United States or Australia, for this early work is made necessary from the fact that the work is very hard upon the animals, and to escape the troubles which come from the perspiring horses it is wisest to work upon their backs before the sun is up, and in the case of the tumblers and trapeze performers they find that they can do their best when the heat of the sun is not a factor, as it is not when they are at their tasks in the evenings.

A morning in the circus tent is a revelation to those who see the people only when doing their regular tricks or turns. The first people to take their turns upon the track are the horse-workers. The animals are brought out ready for the work, but there is a difference. There is more than the ordinary harness upon them. Where there is a bareback presented to the audience in the tent, there is a surcingle which carries a ring, and when the worker if there is to be tried a difficult feat, mounts the horse, a line is passed through this ring and then to the performer, being attached to a belt. This line is known technically as a lunge line. Sometimes there are two small ropes, one placed from the front so as to prevent the performer from falling backward, and the other from the side to prevent falling away from the ring. The other ends of these ropes are held in the hand of the ring master and the official with the whip acts as the guard of the worker.

Then begins the work of the practice. The horse is sent along and the rider goes through the turns and twists, the somersaults and the jumps, so as to be in form when the evening comes. If there is a new act in preparation, there is more of this preliminary than on other days, when it is only a limbering-up operation. There is however no difference between the practice work and the performance other than the dress of the worker, for there is not the same detail taken into consideration for the eye of the trainer that is apparent when the work is to be done before the hundreds who see through the glare of overhead lights.

But during these hours of practice there is more going on than the simple riding exercise of the folk who do with the horses. Up above there is perhaps a flying trapeze which is occupied by performers, who spend their limbering hour in doing all and more than they show to the people who pay the fee of admission. They twist and turn, drop and rise as they bring into play every muscle which is to be strained in the doing of the most difficult feat which is part of their repertoire. This is often omitted for the reason that the horses in a small circus must have nothing which distracts them from the main event, that which is being performed upon their backs.

Then it is the tumbler and the contortion hour and the women, men and boys who turn somersaults, who twist into human snakes, take their turn and go through all and everything that they produce later. It is when the contortion people have their moment that there is nothing which does not smack of the ordinary. These individuals go through their acts without any aid of man or machinery and carry off the whole of the work by their own endeavor. They have only their table and upon this they show themselves the capacity yet in their frames for the difficult poses which are to bring them applause and later fame.

The tumblers who do such wonderful feats of pyramids and jumping acts are not, however, so free with themselves in the practice as almost always they have something in preparation for a new sensation. Then they work with the aid of a machine, called technically the "mechanic," which is in reality only a derrick, which holds them from above with a line about their bodies. This line, passing over a pulley, has one end in the hand of a strong watcher, who takes care that the tumbler, if he fails to land upon the support which is to hold him, does not drop to the ground. This machine is one which is much in use, as with its aid all the many acts where boys stand upon the heads or shoulders of men, themselves supporting children in turn, are first practiced, as the performers, safe in the security of the support, try feats which would appal them in the usual course of exercise.

So much for the hours which are, in effect, those given to the schooling of the younger worker and the keeping in form of the veteran. Yet a greater feature is the preparation for the acts which form the routine of the day. The evening dressing, the preparation for the great event of the day, is a performance in itself. The ordinary circus has a tent entered only by the performers, which is the moving dressing room of the people who take the various parts. In this are all the accessories of the toilet, and the actress in her great dressing room behind the scenes has no more care than the rider who is before the people beneath the arching top of the canvas. In small shows, however, there is none of this detail, and the people must get themselves together in the best way they may, by the aid of candles and with improvised dressing tables. Where there is only one tent the ladies of the company have their corner screened off for their habitation. There are trunks, and sometimes telescopes in which are the paraphernalia of the actress, whether or not she be rider or trapeze worker. And by the dim uncertain light of the candle placed upon the top of a trunk, perhaps, there is applied the coloring and the masses which make the face attractive under the glaring light of the gas or electric lights. There would be a different story if these actresses would not make up, for the lights have such power that the prettiest girl would look sallow under their glare, and it is seldom that even a fair share of the beauty of nature is kept by the make-up which is applied under such circumstances.

Meanwhile there is a constant tumult. In one corner of the same tent the clown is practicing his dogs or horses. There is a democracy, as all kinds of animals are under one canvas roof. Long lines stretch across the tent and upon these are hung the many articles of apparel which go to make the men seem like beings of another world. The dressed workers sit about upon trunks or boxes while there is a constant flow of badinage or instruction passing, for the younger members of the company. The clowns crack their jokes and the dogs bark, the lads take a turn at the general conversation, a man asks for a brush and it is handed through the air, and another wants to be helped into a coat and it is pulled over him. It is seeming confusion for the outsider, but to the initiate all is order; there is a blare of trumpets and with a move the curtain rises and all is on.

There is one man with the present showing circus who knows all that it is possible to tell him about the business, for since he was four years of age, Augustus St. Leon has been in the sawdust circle. As a very child he began to ride. His father was the Barnum of Australia, and the little one was sent along the road to fame right merrily. Everything he tried was a success, until he, at an early age, won and held the professional supremacy. There was no conceivable feat upon the back of a horse, in a forty-foot ring, that was not his; and he went against the very best of the world, for in those days the greatest of the Americans and English performers were striving for the Australian dollar.

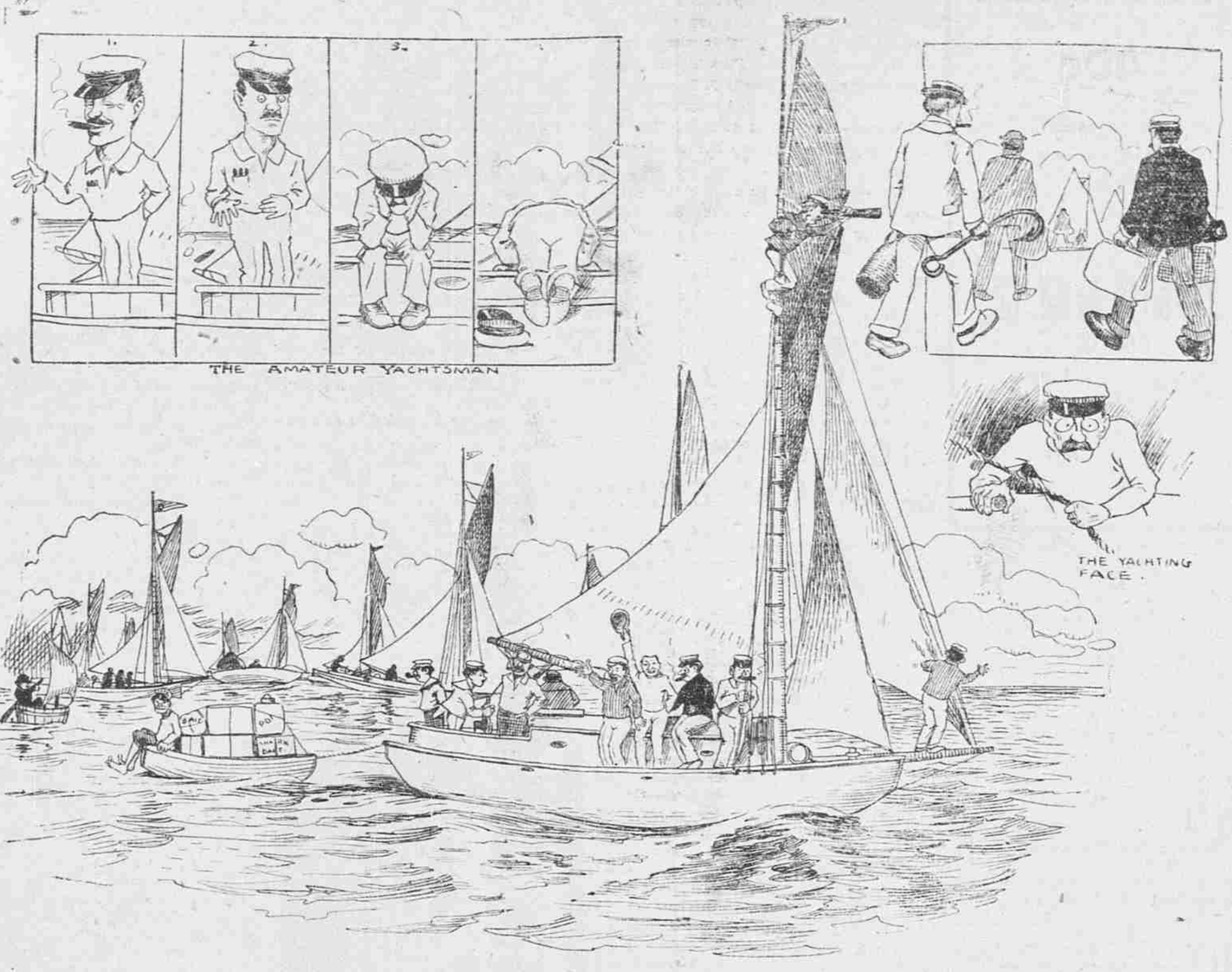
Mr. St. Leon is not an old man yet, and the way he backs his horse is a revelation to some of those who have seen what has been called good riding. But he does not look to his own prowess to hold the fame which has been his in the past. He has a daughter, Miss Daisy St. Leon, who has, he insists, all his tricks of riding and working. She will be the successor to the name, for though the boys of the family, who show in the acrobatic exercises as worthy of a better fame than they have as yet, they have not the inborn gift of balance which marks the skillful rider, and makes him the peer of any attraction under the round top. Miss Daisy St. Leon began to ride when thirteen years of age, and is now the acknowledged champion high-jump rider of her sex in the southern colonies. She has some of the newest tricks of riding at her command, and compares most favorably with the best of the American circus riders.

The trapeze workers, the two sisters who have been seen with so much acceptance, are stepdaughters of St. Leon, and he has done for them as for his own children, in making them masters of all the art which is at his control.

The training of the horses which attract not less attention than those who ride them, is a matter of many years, and the men who do the work are really artists in their way. But the rider finishes the education of his horse, taking the animal where his breaker leaves off. It is then a matter of stop and movement, and no one knows this but the man or woman who has to stand upon the moving animal with everything depending upon the stride.

Under the round top, with straightened quarters, much of the life spent in glare and noise and bustle, there is an honest endeavor for the best, which is an outcropping of the same ambition which marks the striving inventor of a new thing in any walk of life. They learn to think of the tents as home and their life is so connected with the arch of canvas and the string of rope, that they try to leave it in vain, they must come back to the glamour of the ring and the sounds of the people and the beat of the horse-hoofs.

THEY'RE OFF IN A BUNCH!



This is How They Looked When They Started.
How Will They Look When They Come Back?

STRICKEN WITH PARALYSIS.

Henderson Grimett, of this place, was stricken with partial paralysis and completely lost the use of one arm and side. After being treated by an eminent physician for quite a while without relief, my wife recommended Chamberlain's Pain Balm, and after using two bottles of it he is almost entirely cured.—George R. McDonald, Man, Logan county, W. Va. Several other very remarkable cures of partial paralysis have been effected by the use of this liniment. It is most widely known, however, as a cure for rheumatism, sprains and bruises. Sold by Benson, Smith & Co., Ltd., wholesale agents.

A SPANISH OMELET, BY VELASQUEZ.

It was "The Omelet" which caused Velasquez to be called the Spanish Hogarth, though he was generally conceded to be superior to Hogarth as a painter. This picture, which belongs to the collection of the late Sir Francis Cooke, was recently shown at an exhibition of famous Spanish paintings. The age of the original may be inferred from the fact that Velasquez flourished 300 years ago.

BOSTON CONCERT COMPANY.

A Fine Organization May Appear Here En Route to Australia.

Dr. C. N. Thomas, manager of the Boston Concert Company, arrived on the Alameda to probably arrange for his concert company stopping over here on their way to New Zealand and Australia. His company consists of the following artists:

Bernhard Watthes, the famous Belgian solo virtuoso; Lillian Norma, an English lady who possesses a sweet mezzo soprano voice; Cyrus Brownlee Newton, a brilliant humorous impersonator and an accompanist. The Musical Times of England says of Bernhard Watthes: "At the present time he ranks as one of the four greatest solo violinists." The St. John's Times, Canada, says of him: "He is brilliant and emotional and his style recalls that of Sarasate at times."

Lillian Norma is a lady of a wonderful magnetism and fine stage presence. The Spokane Review says of her: "But few more pleasing vocalists have ever been heard than Lillian Norma. Her numbers called forth rapturous applause to which she graciously responded. She has a rich mezzo soprano voice, a delightful style and no less charming stage presence."

Cyrus Brownlee Newton is at his best in reciting his own humorous productions. Prof. Charles Elston here has heard him frequently in California and speaks of him as a superb humorist who is capable of keeping his audience in a continuous roar of laughter. If the manager, Dr. Thomas, receives sufficient encouragement he may have this company stop over here the latter part of November.

PROFESSIONAL CARDS.

REAL ESTATE AND INVESTMENTS
McCLELLAN, POND & CO.—503-504 Stangenwald Bldg. Tel. Main 69.

ATTORNEYS.

LYLE A. DICKEY.—King and Bethel Sts.; Tel. Main 312.

C. R. HEMENWAY.—Office, 406 Judd building; Telephone 314 Main.

I. M. LONG.—Offices 37 & 38, Campbell blk., cor Fort & Mer. Sts.; Tel. M. 278.

FRED W. MILVERTON.—Rooms 302-304 Stangenwald block; Tel. Main 395.

PETERSON & MATTHEWMAN.—P. O. box 365; 15 Kaahumanu St.

PHYSICIANS.

LUELLA S. CLEVELAND, M.D.—Office, 1082 King St.; hours, 9 to 12 a. m., 3 to 5 p. m.; Tel. White 411.

DR. JENNIE L. HILDEBRANDE.—Office, 248 Beretania ave.; telephone Blue 821.

DR. T. MITAMURA.—Office, 1468 Nuuanu St.; Tel. White 152; office hours, 8 to 10 a. m. and 6 to 8 p. m., except Sundays.

W. G. ROGERS, M.D.—Eye, Ear, Nose and Throat; 1146 Alakea St., opposite Hawaiian Hotel; special treatment for deafness.

DR. A. N. SINCLAIR.—Boston Bldg.; hours, 11 to 1, 3 to 5, 7 to 8; Sundays, 12 to 2; Tel. offi. Main 385; res. W. 2861.

DR. J. UCHIDA.—Physician and Surgeon; office, Beretania, between Fort and Nuuanu streets; office hours, 8 to 12 a. m., 7 to 8 p. m.; Tel. 1211 White.

DENTISTS.

DR. H. BICKNELL.—Beretania St., near Emma. Office hours, 9 to 4.

DR. DERBY.—Mott-Smith bldg., cor. Fort and Hotel Sts.; office hours, 9 to 4.

M. E. GROSSMAN, D.D.S.—Alakea St., three doors above Masonic Temple, Honolulu; office hours, 9 a.m. to 4 p.m.

DR. C. B. HIGH.—Philadelphia Dental College, 1892; Masonic Temple; Tel. 318.

DR. GEO. H. HUDDY.—Beretania St., near Emma; 9 a. m. to 4 p. m.

DR. T. MOTONAGA.—46 Beretania St., between Fort and Nuuanu; office hours, 8 a. m. to 4 p. m.

DR. A. C. WALL, DR. O. E. WALL.—Office hours, 8 a. m. to 4 p. m.; Love bldg.; Fort St.; Tel. 434.

J. M. WHITNEY, M.D., D.D.S.—Boston Bldg., Fort St., above May & Co's; hours, 9 to 5; Tel. Main 277.

ENGINEERS.

ARTHUR C. ALEXANDER.—Surveyor and Engineer, 409 Judd Bldg., P. O. box 732.

CATTON, NEILL & CO., LTD.—Engineers, Electricians and Boilermakers, Honolulu.

RISDON IRON WORKS.—Engineers and builders of Pumping and Sugar Machinery and complete power plants; office, room 12, Spreckels blk.; Tel. 194.

E. TAPPAN TANNAT.—Civil and Electrical Engineer; P. O. box 92; 1313 Wilder ave.; Tel. Blue 3441.

JAMES T. TAYLOR, M. Am. Soc. C. E.—Consulting Hydraulic Engineer; 306 Judd Blk., Honolulu; P. O. box 799.

CONTRACTORS.

WM. T. PATY.—Contractor and Builder, stone and office fitting; brick, wood, or stone building; shop, Hotel St., near barracks; res., 1641 Anapuni.

JEWELERS.

J. MORGAN.—Art Jewelry, Precious Stones, Opals cut, Curios and Foreign Stamps; Hawaiian Stamps bought for cash; 1358 Fort nr Vineyard.

SHREVE & CO.—San Francisco Jewelers and Silversmiths. See advertisement inside.

STENOGRAPHERS.

J. D. AVERY.—Public Stenographer, room 2, 164 Hotel St., over Hart & Co.; Tel. Main 76; House, Blue 2611.

MISS JAMES.—Shorthand and Typing; 308 Judd bldg. Phone Blue 1681.

MUSICIANS.

MISS C. KRUEGER.—Teacher of the Piano; studio, Metropole; 1150 Alakea St.; Tel. Main 345.

VOCAL INSTRUCTION.

ANNIS MONTAGUE TURNER.—Vocal Instruction; term commences Sept. 25. "Mignon," 1024 Beretania St.

INSURANCE.

THE MUTUAL LIFE INSURANCE CO. OF NEW YORK.
Assets Dec. 31, 1900, $325,753,152.51.
S. B. ROSE, Agent, Honolulu.

ARCHITECTS.

EDWARD R. SWAIN.—Stangenwald bldg., Honolulu; Crocker bldg., San Francisco.

BEARDSLEE & PAGE, Architects and Builders.—Office, rooms 2-4, Arlington Annex, Honolulu, H. I.; sketches and correct estimates furnished at short notice; Tel. 229; P. O. box 773.

VETERINARY SURGEONS.

DR. A. ROWAT.—Office at the Club Stables.

ENGRAVERS.

W. BEAKBANE.—Card Engraving and Stamping; room 2, Elite Building.

KIHEI ASSESSMENT NOTICE

THE THIRTEENTH AND FINAL assessment of 5 per cent, or $2.50 per share, on the Kihei Plantation Co., Ltd., stock, has been levied, and will become due and payable at the offices of Alexander & Baldwin, Ltd., on the 15th day of June, 1901. Interest bearing after the 15th day of July, 1901.

J. P. COOKE,
Treas., Kihei Plantation Co., Ltd.
Honolulu, May 20, 1901. 5861